

Lodovico Grossi da Viadana

Missa Prima Dominicalis
(1609)

(Kyrie, Gloria, Sanctus & Agnus Dei)

for Tenor (or Soprano) and Organ

ed. S. Biazeck

Quire EDITIONS

EDITORIAL FOREWORD

Source: *Il secondo libro de concerti ecclesiastici (...) Missa Dominicalis ad imitatione del Canto fermo Tenore solo, o Sapr. [sic] all'ottava* / Giacomo Vincenti & Ricciardo Amadino, Venice, 1609.

Note-values halved.

Bass figures in square brackets, slurs and cautionary accidentals are editorial.

Missa 'Orbis factor' has been provided by the editor. Performance practice for plainsong in this period necessitates rhythmicization according to the principles proposed by Giovanni Guidetti in his *Directorium chori* (1582) (i.e., a combination of semibreves, breves and longs in their modern equivalents), or possibly a declamatory rhythmic interpretation using the *Graduale de tempore (Editio Medicea, Rome 1614)*.¹ Although published after Viadana's mass, it is worth noting that pitch variations in the latter edition would ameliorate a few awkward transitions between chant and *concertato* sections which occur when singing from the Solesmes transcription. It is not unreasonable to assume that these heavily modified melodies were already in circulation in one form or another. Nevertheless, this edition follows the present-day liturgical fashion for Solesmes-style interpretation of Gregorian chant and its faithful preservation and transmission of the earliest sources. The *Kyrie* could also be performed six-fold with alternate chant verses, although owing to its length, it hardly seems necessary.

Editorial *Ottava alta* directions should only be observed when Soprano voices are used.

The second invocation of the *Agnus Dei* has been provided by the editor in its chant form, although this section could be rendered just as effectively without it, repeating the first *concertato* section instead.

Tempo indications in square brackets are editorial.

Viadana's setting of the *Credo* is not included in this edition.

Realization of the largely unfigured instrumental Bass adheres, for the most part, to the guidelines set out by Viadana himself in the preface to his *Cento concerti ecclesiastici*. It also follows the practical instruction given by theorists and composers of the time: Lorenzo Penna, Paulo Cima, Agostino Agazzari, Joseph de Torres, Girolamo Giaccobi, Gioseffe Zarlino, Francesco Bianciardi, and Christoph Bernhard.²

Although Viadana said that the organist should play *sopra la parte* ("from the bass") "... in particular with the left hand", most theorists and composers agreed that the accompaniment should include the general line of the melody (*il fermo*) whilst avoiding duplication of extended passage work.³ In general I have followed the majority's advice in order to aid learning, ensure pitch, give confidence (especially in young voices), and create as rounded and simple an accompaniment as possible (largely in four parts) which may be adapted to other needs and tastes.

In rule No. 4 of his preface Viadana warns that cadences should be kept "in their proper position" (*à i lochi loro*).⁴ Later, in rule No. 12 he says that it "gives charm" to hear cadences sounded at the octave.⁵ Assuming that he is not contradicting himself, this means that a *Tenor* (or *Altus*) cadence should always be in its designated part of the

¹ Another source is the Meclin Gradual (1874) which is essentially the 17th-century Medicean Gradual with a more consistent use of *punctum* for short notes. Its transcription of the melody for this mass is closer to the present-day Solesmes Gradual.

² Lorenzo Penna, *Li primi albori musicali* (1672)/Paulo Cima, *Concerti ecclesiastici a 1-8 voci* (Milan, 1610)/Agostino Agazzari, *Del suonare 'l basso con tutti stromenti & dell' uso loro nel concerto* (Siena, 1607)/Joseph de Torres, *Reglas generales de acompañar en organo, clavicordo y harpa* (1702)/Girolamo Giaccobi, *Prima parte de Salmi concertanti a due e piu chori* (Venice, 1609)/Gioseffe Zarlino, *Le istituzioni harmoniche* (Venice, 1558)/Francesco Bianciardi, *Breve Regola* (Siena 1607)/Christoph Bernhard, *Tractatus compositionis* (c. 1650)

³ Paolo Cima (*Concerti ecclesiastici a 1-8 voci*, Milan, 1610) was the first to say this. Some composers prohibited following the upper part, e.g. Diego Ortiz (*Tratado de glosas*, 1553), others included it the Organ part-book as an aid to harmonization. Instructive examples of fully written-out accompaniments by some, such as Luzzasco Luzzaschi, clearly show that doubling the solo part was advisable.

⁴ "Let the Organist be warned always to make the cadences in their proper position (*à i lochi loro*): that is to say, if a Concerto for one Bass voice alone is being sung, to make a Bass cadence; if it be for Tenor, to make a Tenor cadence; if an Alto or Soprano, to make it where they respectively make it (lit. 'in the place of the one or the other'), since it would always have a bad effect if, while the Soprano were making its cadence, the Organ were to make it in the Tenor, or if, while some were singing the Tenor cadence, the Organ were to make it in the Soprano."

⁵ "When one wants to sing a Concerto written in the usual four parts (*à voci pari*), the Organist must never play high up, and vice versa, when one wants to sing a Concerto of high pitch (*all' alta*), the Organist must never play low down, unless it be in cadences in the Octave; because it then gives charm."

harmony, i.e. not in the *Cantus* position. Performers will see that both imperatives are met as the realization migrates downwards to accommodate the *Tenor* cadences whilst retaining most, if not all of the notes of the voice part. In this way, the present edition should serve adequately, and without modification, for renditions by *Tenor* or *Soprano* voices.

In rule No. 9 Viadana says: "The Organ part (*Partitura*) is never under any obligation to avoid two Fifths or two Octaves, but those which are sung by the voices are." In realizing and figuring an editorial accompaniment it seemed wise to avoid such infractions wherever possible, unless I deemed that the sonority should be expanded with consecutive octaves in the Bass part as Agostino Agazzari proposes in a particularly useful example from his *Del suonare sopra 'l basso con tutti stromenti & dell' uso loro nel concerto* (sic) (Siena, 1607):

Agostino Agazzari, *Del suonare sopra 'l basso*

The treatment of dissonance follows general advice given by Gioseffo Zarlino in *Le istituzioni harmoniche* (Venice, 1558):

"With the help of dissonances we can proceed from one consonance to the next, and furthermore a dissonance makes the next consonance more agreeable. For then the ear appreciates and hears the consonance with more pleasure, as light pleases us more after it has been dark and as something with a sweet taste is more delicious when it has been preceded by something with a bitter taste."

I take this as a cue to allow 7-4 suspensions in the *Kyrie* (bb. 21 & 59) and the *Gloria* (b. 58). The question of interplay between hard and soft B in the *Kyrie* (b. 55 & bb. 71-72), *Gloria* (bb. 74-75) and the *Agnus Dei* (bb. 33-34) cannot be answered with absolute certainty. In his eighth rule, Viadana insists that "Every care has been taken in assigning the accidentals (...), and the prudent Organist will therefore see that he observes them." Most will feel that B-flats in the aforementioned cases would have been expected, but the question should probably remain open.

Raising final thirds, along with some at internal closes (*clausulae*), was certainly expected at this time. Francesco Bianciardi (*Breve regole* - Siena, 1607) and Lorenzo Penna (*Li primi albori musicali* - Bologna, 1672) provided examples showing how this should be approached i.e., when the bass ascends a fourth or fifth, and also when it descends a fifth or fourth. Some contemporary musicologists take the theorists' examples literally (Bianciardi's is a harmonic sequence of thirteen measures), and apply the instructions every time the Bass makes one of the prescribed leaps, arguing that the harmonic tension creates urgency. I am not convinced this is what composers expected. The effect seems more stylistically accurate when applied at full closes, and, with taste and discretion, at clearly delineated internal sections.

The so-called 'Tenorising Cadence' (c.f. *Kyrie*, bb. 7-8, bb. 22-23, bb. 59-60) as described by Christoph Bernhard in his *Tractatus compositionis augmentatus* (ca. 1657), also appears in *Reglas generales de acompañar en organo, clavicordo y harpa* by Joseph de Torres (1702):

“These rules have an exception, which is: that every time you find the following Singing line in the accompaniments, one should accompany the first figure with the major 3rd, and the other voices in their normal consonances, as in the first example, or in the 6th and 8ve as in the second.”⁶

Joseph de Torres, Reglas generales

Torres says that his examples should be applied “every time” the phrase occurs, but just as with Bianciardi’s directives for cadences, one may question whether it was always expected. The examples in this edition (mentioned above) could certainly be harmonized differently. Nevertheless, I see no reason not to apply them here, since the harmonic effects are not intrusive to, or disruptive of the vocal line.

The occasional *Tasto solo* seems warranted, particularly when a movement begins in the manner of a fugue, e.g. *Gloria*, b. 26. Indeed, Viadana sanctions it in rule No. 5 of his editorial preface:

“When a Concerto begins after the manner of a fugue, the Organist begins also with a single note (*con un Tasto solo*), and, on the entry of the several parts, it is at his discretion to accompany them as he pleases.”

Lorenzo Penna also says:

“If the first entry comes in the upper part or in the bass, the accompanist must first play with one finger, then with two, etc., until all the parts have entered.”⁷

Embellishments and ornamentation are, naturally, kept to a minimum, and whilst I make no claim for their authenticity, I hope they at least follow Viadana’s guidelines in his second rule, which itself encapsulates the fundamental criteria of good accompaniment:

“The Organist is bound to play the Organ part simply, and in particular with the left hand; if, however, he wants to execute some movement with right hand, as by ornamenting the cadences, or by some appropriate embellishment (*passaggio*), he must play in such a manner that the singer or singers are not covered or confused by too much movement.”

*Simon Biazeck
Rochester
April 23, 2020*

⁶ Translation of the Spanish text by Rupert Damerell.

⁷ In practice, Penna’s advice would see more use in four-voice *voci pari* combinations, but its application here is equally valid.

Missa Prima Dominicalis

Kyrie

Lodovico Grossi da Viadana (1560 - 1627)

edited & realized by Simon Biazeck

Tenor
(or Sop.)

Ky - ri - - e, Ky - ri - e e - - - lei-

Organ

8^{va}

[8^{va} for Soprano only] [6] [6] [6] # [6] [#3]
[4] —

7

son, Ky - ri - e e - - - lei - son, Ky -

[#] — [6] — [4] [4 3] [6] [7] [6] [4] [#3] [6]

13

- ri - e e - - lei - son, Ky - ri - e e -

[b] [6] [6] [6] — [b] — [6] [6] [4]

19

lei - son, Ky -

[6] [5] — [7] [6] [4] [#3] [#] [6] [#3] [b] [#]
[4]

24

ri - e e - lei - son.

[6] [b] [5] [6] [6] [6] [b] [6] [6] [4] [3] [4] [#3] [#]

30

Chri - ste e - lei - son, Chri-

[4] [#3] [b] [6] [6] [b]

36

ste e - lei - son, Chri-ste e - le - i -

[6] [b] [b] [b] [b] [b] [4] [#3]

41

son. Chri-ste e - le - - - i - son.

[6] [6] [#3] [6] [6] [4] [#3] [#]

46

Ky - ri - e e - lei - - - son, e - lei - son,

[6] [6] [6] — [6] [6] — [4] 6 [8] — [6] [4] [#3] [#]

[8^{va} for Soprano only]

53

Ky - ri - e e - - - lei - son,

[5] [4] [6] [8] [3] [2] [3] — [b] [5] — [6] [6] [4] [#3] [#] [3]

59

Ky - ri - e e - - - lei - son,

[6] [5] [7] [6] [6] [5] [6] [4] [5] [6] [6] [#] [4] [b] [2]

65

Ky - ri - e e - - - le - i - son, Ky - ri - e

[6] [4]
[4]

69

e - lei - son, e - lei - son.

[6] [4] [#3] [4] b [6] [b] [4] [#3] [#]

Gloria

Mass XI: *Orbis factor* (10th c. - Mode II)

Glo - ri - a in ex-cel-sis De - o. Et in ter - ra pax, et in ter - ra

[8^{va} for Soprano only] [6] [6]

5

pax, ho - mi - ni - bus, ho - mi - ni - bus bo -

[4] [4] [6] [6]

9

- nae vo - lun - ta - - - - - tis.

[6] [6] [6] [6] [7] [#6] # [#]

2a

[13]

Lau-da-mus te. Be - - - ne-di - ci - mus te.

[4] [6] [6] [6] [4] [#3] [#]

3a

[18]

A-do-ra-mus te. Glo-ri - fi - ca-mus te, glo - ri - fi - ca -

[6] [6]

22

- - - - - mus te.

[6] [6] [6] [#]

4a [26]

Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am. Do-mi-ne De-us, Rex cae-le -

[6] [6]

[8^{va} for Soprano only]

28

stis, Do - mi - ne De - us, Rex cae - le - stis, De -

[6] [6]

31

- us Pa - ter o - mni - - po - tens.

[6] [6] [6] [6] [4] [#3] [#]

6a [35]

Do - mi - ne Fi - li u - ni - ge - ni - te Ie - su Chri - ste. Do-mi-ne De-us, A -

[6]

37

- gnus De - i, Fi - li-us Pa - tris, Fi - li - us Pa - tris.

[6] [4] [#3] [4] # [#]

9a

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re___ no - bis.

43

Qui tol - lis pec - ca - ta mun - di,

[b4]

48

su - sci - pe de - pre - ca - ti - o - nem no - stram.

[#] [6] [#3] [#]

[4] —

11a

Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re___ no - bis.

53

Quo - ni - am tu so - lus___ san - ctus, tu so - lus, tu so - lus san - ctus.

[6] [6] [6] [5] [6] [5] [6] [7] [#6] [#]

[4] [3]

13a [60]

Tu so-lus Do-mi-nus. Tu so - - - - - lus, tu so - lus

[6] [5]

64

Al - - - - - tis - - - - - si-mus,

[6]

69 [14a]

Ie - su Chri - - - ste. Cum San - cto Spi-ri-tu, in glo-ri-a

[6] — [4] [#3] [#]

15a [72]

De - i Pa - - - - - tris. A - - -

73

men.

[b] [4] [b] [6] [b] [b] [b] [4] [#3] [#]

Sanctus

[Alla breve]

San

8^{va}

[6] [6] [b] [4] [b] [4] [b]

[8^{va} for Soprano only]

9

Mass XI: *Orbis factor*
(11th c. - Mode II)

[10]

ctus, Sanctus, Sanctus

[4] [#3] [#] [6] [6] [6]

14

ctus Dominus Deus Sa

[6] [4]

22

ba - oth, Do - mi-nus De - - us Sa -

[6] [6] [4] [3]

29

ba - oth. Ple - ni sunt cae -

[4] [#3] [#]

35

li et ter - ra glo - ri - a tu - - a.

[4] [3] [4] [#3] [#]

41

Ho - san - - - na in ex - cel - - sis.

[b] b b [b] b [b] [b] [#]

Benedictus

[Tempo ordinario]

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni,

[8va for Soprano only] [6] [4] [3]

in no - mi - ne Do - mi - ni. Ho - san - - na in ex - cel - sis.

[#] [b] [b] [6] [4] [#3] [#]

Ho - san - na in ex - cel - - sis.

[b] [#] [b] b [6] [4] [#3] [#]

Agnus Dei

A - gnus De - - i, qui tol - lis pec-ca - ta mun -

[6] [4] [6] [6] [6] — [6]

8

- - di: mi - se - re - re no - bis, mi - se -

— [6] [4] [#3] [4] [6] [6] [5] [6] [7] [4] [#3] [#] [6]

14

re - re no - bis, mi - se - re - re, mi - se - re - re no - - bis.

[5] [7] [4] [#3] [6] [6] [6] [4] [#3] [#]

1a Mass XI: *Orbis factor* (14th c. - Mode I)

A - gnus De - i, qui tol - lis pec-ca - ta mun - di: mi - se - re - re no - bis.

21

A - gnus De - i, qui tol - lis pec - ca - ta mun - di: do - na no - bis pa -

[b] [b] [6] [6] [4] [3] [6] [4] [#3]

8^{va}

[8^{va} for Soprano only]

27

cem, do - na no - bis pa - cem, do - na no - bis pa -

[b] [4] [#3] [#] [6] [4] [#3]

8^{va}

32

cem, do - na no - bis pa - cem.

[b] [b] [6] [b] [4] [#3] [#]

8^{va}